

Message Text

PAGE 01 STATE 172237

15
ORIGIN CU-04

INFO OCT-01 EA-07 ADP-00 USIA-12 NSC-04 NSCE-00 /028 R

DRAFTED BY CU/EA AHARDING:YLP

8-29-73 EXT 23728

APPROVED BY CU/EA:FBTENNY

EA/PRCM - MR. ROMBERG (SUBST)

----- 092697

R 292054Z AUG 73

FM SECSTATE WASHDC

TO USLO PEKING

INFO AMCONSUL HONG KONG

UNCLAS STATE 172237

E.O. 11652: N/A

TAGS: SCUL CH

SUBJECT: THE PHILADELPHIA ORCHESTRA

REF: 171420

FOLLOWING IS REST OF MATERIAL STARTED IN REFTEL 171420.

LEONORE OVERTURE NO. 3, OP. 72A

LUDWIG VAN BEETHOVEN

BORN: BONN, GERMANY, DECEMBER 16, 1770

DIED: VIENNA, AUSTRIA, MARCH 26, 1827

LEONORE IS WHAT BEETHOVEN'S ONLY OPERA WAS CALLED WHEN IT WAS FIRST PRODUCED AT THE THEATER-AN-DER-WIEN IN 1805. DURING THE COURSE OF TWO REVISIONS IN 1806 AND 1814 ITS TITLE CHANGED TO FIDELIO.

AMONG THE FOUR OVERTURES CONNECTED WITH THE OPERA, IT WAS FOR THE 1806 VERSION THAT BEETHOVEN WROTE THE LEONORE OVERTURE NO. 3. LEONORE NO. 2 WAS A LARGE-SCALED OVERTURE THAT MAY HAVE BEEN WRITTEN FOR THE ORIGINAL PRODUCTION.
UNCLASSIFIED

PAGE 02 STATE 172237

LEONORE NO. 1 IS A BIT OF A PROBLEM; NEITHER ITS DATE OF COMPOSITION NOR THE CIRCUMSTANCES THAT OCCASIONED IT ARE ENTIRELY CLEAR. IF ONE BELIEVES BEETHOVEN'S FRIEND, ANTON SCHINDLER, ONE MUST ASSUME THAT BEETHOVEN WROTE

IT FOR THE FIRST PRODUCTION OF THE OPERA, CHANGED HIS MIND ABOUT IT AND WITHDREW IT. ALEXANDER THAYER, BEETHOVEN'S GREAT AMERICAN-BORN BIOGRAPHER, THINKS IT WAS WRITTEN SUBSEQUENT TO THE OTHER TWO LEONORE OVERTURES FOR A PRODUCTION IN PRAGUE IN 1807 THAT NEVER MATERIALIZED. THAYER'S CONVICTION WOULD PLACE IT THIRD IN ORDER OF COMPOSITION. WHEN HE REVISED THE OPERA FOR THE LAST TIME IN 1814, BEETHOVEN WROTE A NEW OVERTURE FOR IT, THE ONLY ONE OF THE FOUR THAT IS ENTIRELY SUITABLE AS A PRELUDE TO FIDELIO.

BEETHOVEN COULD HARDLY HAVE FORESEEN THE WOMEN'S LIBERATION MOVEMENT, BUT IN THE STORY OF FIDELIO HE HAD HIMSELF A THEME OF THE 1970'S. IN THIS LOFTY HYMN TO FREEDOM, THE HEROIC LEONORE RESCUES HER HUSBAND, FLORESTAN, FROM PIZZARO'S DUNGEON AND FROM DEATH WITH SUCH ECLAT AS TO BRING CHEERS FROM ALMOST ANY MEMBER OF THE MOVEMENT. DISGUISED IN MAN'S CLOTHING AND CALLING HERSELF "FIDELIO," SHE BECOMES A TURNKEY TO PIZZARO'S JAILER, ROCCO. PIZZARO PANICS WHEN HE LEARNS THAT THE PROVINCIAL GOVERNOR, DON FERNANDO, IS COMING TO INSPECT THE PRISON. HE WOULD BE AT A LOSS TO EXPLAIN FLORESTAN'S UNJUSTIFIED INCARCERATION AND SO DECIDES TO KILL HIM. LEONORE LEAPS BETWEEN THEM IN THE NICK OF TIME AND CRIES: "FIRST KILL HIS WIFE " SHE HOLDS PIZARO AT GUN-POINT AS THE OFFSTAGE TRUMPET HERALDS THE ARRIVAL OF DON FERNANDO. SHE AND HER HUSBAND ARE LIBERATED AS THE FINAL CURTAIN DESCENDS AMID GREAT REJOICING.

THE DRAMATIC MATERIAL OF THE LEONORE OVERTURE NO. 3 CONCENTRATES ON THE DUNGEON SCENE OF THE SECOND ACT, GIVING THE EMOTIONAL INTENSITY OF THAT SCENE A MIGHTY THRUST BEFORE THE TRUMPET CALL ANNOUNCES THE ARRIVAL OF DON FERNANDO. PARALLELING THE OPERA'S JOYOUS ENDING, THE OVERTURE CONCLUDES IN A TRIUMPHANT EXALTATION.

THE LEONORE OVERTURE NO. 3 IS ENTIRELY INAPPROPRIATE
UNCLASSIFIED

PAGE 03 STATE 172237

AS A THEATRICAL PRELUDE BECAUSE IT MAKES THE RAISING OF THE CURTAIN ANTI-CLIMACTIC. IN LEAVING THE OPERA'S CLIMAX TO THE LISTENER, IT ROBS THE LIBRETTIST AND COMPOSER OF THEIR THEATRICAL AND MUSICAL BUILD-UP. BUT IT IS PERFECTLY INTELLIGIBLE AS A GREAT PIECE OF INSTRUMENTAL MUSIC AND LIVES ON INDEPENDENTLY OF FIDELIO. WAGNER SAID IT IS "...LESS AN OVERTURE TO A MUSIC-DRAMA THAN THE MUSIC-DRAMA ITSELF...HERE ALL IS ALIVE WITH UNCEASING DRAMATIC PROGRESS, FROM THE FIRST YEARNING THOUGHT TO THE EXECUTION OF A VAST RESOLVE."

SYMPHONY NO. 5 IN C MINOR, OP. 67

LUDWIG VAN BEETHOVEN

BORN: BONN, GERMANY, DECEMBER 16, 1770

DIED: VIENNA, AUSTRIA, MARCH 26, 1827

NO ONE WILL ENVY THE PROGRAM ANNOTATOR'S DILEMMA IN HAVING TO CREATE YET ANOTHER SET OF NOTES ON THE MOST FAMOUS SYMPHONY IN WESTERN MUSIC. WE HAVE HEARD ENOUGH ABOUT ITS UNIVERSALLY RECOGNIZED FOUR-NOTE MOTIF OUT OF WHICH THE MASTERBUILDER BUILT IT. AND, NO DOUBT, AT ITS SOUND THERE WILL ALWAYS BE SOMEONE WHO WILL HEAR FATE KNOCKING AT THE DOOR. ONE IS REMINDED OF TOSCANINI'S THOUGHT ABOUT THE EROICA: "TO SOME IT IS NAPOLEON, TO SOME IT IS ALEXANDER, TO ME IT IS ALLEGRO CON BRIO."

SINCE 1810, WHEN E. T. A. HOFFMANN WROTE HIS APPRAISAL OF IT, THE VIRTUES OF BEETHOVEN'S FIFTH HAVE BEEN EXTOLLED IN COUNTLESS WAYS. BERLIOZ WAS ABSOLUTELY ECSTATIC, AND WHEN HE TOOK HIS TEACHER, JEAN FRANCOIS LESUEUR, TO HEAR A PERFORMANCE OF IT, LESUEUR SAID, "...IT'S AMAZING WONDERFUL I WAS SO MOVED AND DISTURBED THAT WHEN I LEFT MY BOX AND TRIED TO PUT ON MY HAT, I COULDN'T FIND MY HEAD."

RATHER THAN EXTOL ITS VIRTUES AGAIN, WE OFFER THE READER THREE QUOTATIONS, TWO FROM NON-COMPOSERS. THEY SHOULD SATISFY A VARIETY OF FIFTH SYMPHONY LISTENERS.

UNCLASSIFIED

PAGE 04 STATE 172237

IN 1910, IN HOWARDS END, THE ENGLISH NOVELIST EDWARD MORGAN FORSTER WROTE AS FOLLOWS: "IT WILL BE GENERALLY ADMITTED THAT BEETHOVEN'S FIFTH SYMPHONY IS THE MOST SUBLIME NOISE THAT HAS EVER PENETRATED INTO THE EAR OF MAN. ALL SORTS AND CONDITIONS ARE SATISFIED BY IT. WHETHER YOU ARE LIKE MRS. MUNT, AND TAP SURREPTITIOUSLY WHEN THE TUNES COME-OF COURSE, NOT SO AS TO DISTURB THE OTHERS-OR LIKE HELEN, WHO CAN SEE HEROES AND SHIP-WRECKS IN THE MUSIC'S FLOOD; OR LIKE MARGARET, WHO CAN ONLY SEE THE MUSIC, OR LIKE TIBBY, WHO IS PROFOUNDLY VERSED IN COUNTERPOINT AND HOLDSTHE FULL SCORE OPEN WHO REMEMBERS ALL THE TIME BEETHOVEN IS 'ECHT DEUTSCH'; OR LIKE FRAULEIN MOSEBACH'S YOUNG MAN, WHO CAN REMEMBER NOTHING BUT FRAULEIN MOSEBACH; IN ANY CASE, THE PASSION OF YOUR LIFE BECOMES MORE VIVID, AND YOU ARE BOUND TO ADMIT THAT SUCH A NOISE IS CHEAP AT TWO SHILLINGS. IT IS CHEAP, EVEN IF YOU HEAR IT IN THEQUEEN'S HALL, DREARIEST MUSIC-ROOM IN LONDON, THOUGH NOT AS DREARY AS THE FREE TRADE HALL, MANCHESTER; AND EVEN IF YOU SIT ON THE EXTREME LEFT OF THE HALL, SO THAT THE BRASS BUMPS AT YOU BEFORE THE REST OF THE ORCHESTRA ARRIVES, IT IS STILL CHEAP."

IN HIS AUTOBIOGRAPHY FRANK LLOYD WRIGHT SPEAKS FREQUENTLY OF MUSIC AND, AT ONE POINT, SPECIFICALLY ABOUT BEETHOVEN. "IN BEETHOVEN'S MUSIC I SENSE THE MASTER MIND, FULLY CONSCIOUS OF THE QUALITIES OF HEARTFUL, SOARING IMAGINATION THAT ARE GODLIKE IN A MAN. THE STRIVING FOR ENTITY, ONENESS IN DIVERSITY, DEPTH IN DESIGN, REPOSE IN THE FINAL EXPRESSION OF THE WHOLE-ALL THESE ARE THERE IN COMMON PATTERN BETWEEN ARCHITECT AND MUSICIAN... BEETHOVEN'S MUSIC IS IN ITSELF THE GREATEST PROOF I KNOW OF DIVINE HARMONY ALIVE IN THE HUMAN SPIRIT... WHEN I BUILD I OFTEN HEAR HIS MUSIC AND, YES, WHEN BEETHOVEN MADE MUSIC I AM SURE HE SOMETIMES SAW BUILDINGS LIKE MINE IN CHARACTER, WHATEVER FORM THEY MAY HAVE TAKEN THEN... ONCE ORGANIC CHARACTER IS ACHIEVED IN THE WORK OF ART, THAT WORK IS FOREVER. LIKE SUN, MOON, AND STARS GREAT TREES, FLOWERS AND GRASS IT IS AND STAYS ON WHILE AND WHEREVER MAN IS. OTHER MUSICIANS HAVE THIS MASTERY ALSO, AND UNCLASSIFIED

PAGE 05 STATE 172237

GREATLY, BUT NONE I UNDERSTAND SO WELL, NONE SO RICH IN THE ABSTRACT IDIOM OF NATURE AS HE - WHOSE PORTRAIT MEREDITH DREW IN THE SENTENCE: "THE HAND OF THE WIND WAS IN HIS HAIR; HE SEEMED TO HEAR WITH HIS EYES.' I AM HUMBLE AND GRATEFUL IN HIS PRESENCE. 'WHO UNDERSTANDS MY MUSIC IS SAFE FROM THE WORLD'S HURT.'"

FINALLY, ROBERT SCHUMANN ON THE FIFTH: "LET US BE SILENT ABOUT THIS WORK NO MATTER HOW FREQUENTLY HEARD, WHETHER AT HOME OR IN THE CONCERT HALL, THIS SYMPHONY INVARIABLY WIELDS ITS POWER OVER MEN OF EVERY AGE LIKE THOSE GREAT PHENOMENA OF NATURE THAT FILL US WITH FEAR AND ADMIRATION AT ALL TIMES, NO MATTER HOW FREQUENTLY WE MAY EXPERIENCE THEM. THIS SYMPHONY, TOO, WILL BE HEARD IN FUTURE CENTURIES, NAY, AS LONG AS MUSIC AND THE WORLD EXIST."

NEW ENGLAND TRIPTYCH

THREE PIECES FOR ORCHESTRA AFTER WILLIAM BILLINGS

WILLIAM SCHUMAN

BORN: NEW YORK CITY, AUGUST 4, 1910

NOW LIVING THERE.

IN WRITING THE NEW ENGLAND TRIPTYCH, WILLIAM SCHUMAN, ONE OF AMERICA'S LEADING CONTEMPORARY COMPOSERS, HAS BASED HIS WORK ON THE WORKS OF IMPORTANT EIGHTEENTH-CENTURY NEW ENGLAND COMPOSER, WILLIAM BILLINGS,

TRANSFORMING BILLINGS' VOCAL MUSIC INTO INSTRUMENTAL IMAGERY.

THE DYNAMIC BOSTONIAN, WILLIAM BILLINGS (1746-1800), WAS RESPONSIBLE FOR SUCH WORKS AS THE NEW ENGLAND PSALM SINGER AND THE CONTINENTAL HARMONY. A MODERN IN HIS TIME, HE HARMONIZED A TUNE ENTIRELY IN DISSONANCES AND PREFACED IT WITH A 'MANIFESTO' TO THE GODDESS OF DISCHORD. ANOTHER TIME HE COMPOSED A CHORAL WORK, "MODERN MUSIC," WITH THE OPENING LINES: "WE ARE MET FOR A CONCERT OF UNCLASSIFIED

PAGE 06 STATE 172237

MODERN INVENTION -- TO TICKLE THE EAR IS OUR PRESENT INTENTION."

IT IS WILLIAM SCHUMAN'S BELIEF THAT THE WORKS OF BILLINGS "CAPTURE THE SPIRIT OF SINEWY RUGGEDNESS, DEEP RELIGIOSITY AND PATRIOTIC FERVOR THAT WE ASSOCIATE WITH THE REVOLUTIONARY PERIOD." HE IDENTIFIED WITH BILLINGS, AND USES HIS MUSIC AS A POINT OF DEPARTURE IN THE NEW ENGLAND TRIPTYCH. THE THREE SECTIONS OF THE NEW ENGLAND TRIPTYCH, WRITES THE COMPOSER, "DO NOT CONSTITUTE A 'FANTASY' ON THEMES OF BILLINGS, NOR 'VARIATIONS' ON HIS THEMES, BUT RATHER A FUSION OF STYLES AND MUSICAL LANGUAGE."

COMMISSIONED BY ANDR'E KOSTELANETZ, THE NEW ENGLAND TRIPTYCH WAS FIRST PERFORMED IN MIAMI, FLORIDA, ON OCTOBER 28, 1956.

HERE ARE THE THREE SECTIONS OF THE TRIPTYCH WITH THEIR RELATED TEXTS AND SCHUMAN'S OWN PROGRAM NOTES.

I. BE GLAD THEN, AMERICA

BILLINGS' TEXT FOR THIS ANTHEM INCLUDES THE FOLLOWING LINES:

A TIMPANI SOLO BEGINS THE SHORT INTRODUCTION WHICH IS DEVELOPED PREDOMINATELY IN THE STRINGS. THIS MUSIC IS SUGGESTIVE OF THE "HALLELUJAH" HEARD AT THE END OF THE PIECE. TROMBONES AND TRUMPETS BEGIN THE MAIN SECTION, A FREE AND VARIED SETTING OF THE WORDS "BE GLAD THEN, AMERICA, SHOUT AND REJOICE." THE TIMPANI, AGAIN SOLO, LEADS TO A MIDDLE FUGAL SECTION STEMMING FROM THE WORDS "AND YE SHALL BE SATISFIED." THE MUSIC GAINS MOMENTUM AND COMBINED THEMES LEAD TO A CLIMAX. THERE FOLLOWS A FREE ADAPTATION OF THE "HALLELUJAH" MUSIC WITH WHICH BILLINGS CONCLUDES HIS ORIGINAL CHORAL PIECE AND A FINAL REFERENCE TO THE "SHOUT AND REJOICE" MUSIC.

II. WHEN JESUS WEPT

UNCLASSIFIED

PAGE 07 STATE 172237

"WHEN JESUS WEPT THE FALLING TEAR
IN MERCY FLOWED BEYOND ALL BOUND;
WHEN JESUS GROANED, A TREMBLING FEAR
SEIZED ALL THE GUILTY WORLD AROUND."

THE SETTING OF THE ABOVE TEXT IS IN THE FORM OF A ROUND.
HERE, BILLINGS' MUSIC IS USED IN ITS ORIGINAL FORM, AS
WELL AS IN NEW SETTINGS WITH CONTRAPUNTAL EMBELLISHMENTS
AND MELODIC EXTENSIONS.

III. CHESTER

THIS MUSIC, COMPOSED AS A CHURCH HYMN, WAS SUBSEQUENTLY
ADOPTED BY THE CONTINENTAL ARMY AS A MARCHING SONG AND
ENJOYED GREAT POPULARITY. THE ORCHESTRAL PIECE DERIVES
FROM THE SPIRIT BOTH OF THE HYMN AND THE MARCHING SONG.
THE ORIGINAL WORDS, WITH ONE OF THE VERSES ESPECIALLY
WRITTEN FOR ITS USE BY THE CONTINENTAL ARMY, FOLLOW:

"LET TYRANTS SHAKE THEIR IRON RODS,
AND SLAVERY CLANK HER GALLING CHAINS,
WE FEAR THEM NOT, WE TRUST IN GOD,
NEW ENGLAND'S GOD FOREVER REIGNS.

"THE FOE COMES ON WITH HAUGHTY STRIDE,
OUR TROOPS ADVANCE WITH MARTIAL NOISE,
THEIR VETERANS FLEE BEFORE OUR YOUTH,
AND GENERALS YIELD TO BEARDLESS BOYS."

YEA, THE LORD WILL ANSWER
AND SAY UNTO HIS PEOPLE --BEHOLD
I WILL SEND YOU CORN AND WINE AND OIL
AND YE SHALL BE SATISFIED THEREWITH.

"BE GLAD THEN, AMERICA,
SHOUT AND REJOICE.
FEAR NOT O LAND,
BE GLAD AND REJOICE.
HALLELUJAH "

UNCLASSIFIED

PAGE 08 STATE 172237

SUITE NO. 2 FROM THE BALLET,
"DAPHNIS AND CHLOE"

MAURICE RAVEL

BORN: CIBOURE, FRANCE, MARCH 7, 1875

DIED: PARIS, FRANCE, DECEMBER 28, 1937

THE SPLENDOR OF SERGE DIAGHILEV'S BALLET RUSSE IN THE EARLY TWENTIETH CENTURY CAN BE IMAGINED SIMPLY BY RECALLING THE ROSTER OF CHOREOGRAPHERS, DANCERS, PAINTERS AND COMPOSERS WHOM THE GREAT IMPRESARIO ASSEMBLED FOR HIS PRODUCTIONS. AMONG THE CHOREOGRAPHERS, FOKINE, MASSINE AND BALANCHINE CREATED MEMORABLE BALLETS; DANCERS WHO COULD MAKE THEIR BODIES SPEAK WERE CLUSTERED AROUND THE INCOMPARABLE NIJINSKY; SETS AND COSTUMES WERE DESIGNED BY PICASSO, MATISSE, UTRILLO AND BRAQUE; MUSIC WAS COMMISSIONED OF COMPOSERS OF BOTH ESTABLISHED AND BUDDING RENOWN. THE DANCE WAS CHRONICLING ONE OF THE MOST EXCITING CHAPTERS IN ITS HISTORY.

CAUGHT UP IN THE DIZZY WHIRL WAS MAURICE RAVEL, WHOM DIAGHILEV CHOSE TO WRITE THE MUSIC FOR THE ROMANCE OF DAPHNIS AND CHLOE. THE YEAR WAS 1910 AND DIAGHILEV WAS WELL AWARE OF RAVEL'S BRILLIANT ORCHESTRAL TALENT AND THE VITALITY OF HIS CREATIVE MIND. THAT THE ORIGINAL PRODUCTION DID NOT FULFILL HIS EXPECTATIONS WAS NOT THE FAULT OF ANY ONE PERSON DIRECTLY, BUT RATHER THE LACK OF OVERALL UNCLASSIFIED

PAGE 09 STATE 172237

ARTISTIC CONTROL.

FROM THE COMPLETE BALLET, RAVEL EXTRACTED MATERIALS FOR TWO SUITES WHICH ENJOYED HIGHLY SUCCESSFUL PERFORMANCES.

SUITE NO. 2 BEGINS WITH "DAYBREAK." WITH GLIDING HARPS, WINDS AND MUTED STRINGS, RAVEL GIVES US A PERFECT EXAMPLE OF PASTEL TONE PAINTING AS HE DEPICTS THE SLEEPING DAPHNIS BEFORE THE CAVE OF THE NYMPHS. THE NOTES IN THE SCORE READ "NO SOUND BUT THE MURMUR OF RIVULETS FED BY THE DEW THAT TRICKLES FROM THE ROCKS....DAPHNIS IS STRETCHED OUT BEFORE THE CAVE OF THE NYMPHS. LITTLE BY LITTLE THE DAY DAWNS- THE SONGS OF BIRDS ARE HEARD AND IN THE DISTANCE A SHEPHERD PASSES WITH HIS FLOCK, AND THEN ANOTHER. A GROUP OF HERDSMEN ENTER IN SEARCH OF DAPHNIS AND CHLOE. THEY FIND DAPHNIS AND AWAKEN HIM. ANGUISHED, HE LOOKS ABOUT FOR CHLOE. SHE APPEARS AND THEY THROW THEMSELVES IN EACH OTHER'S ARMS. DAPHNIS PERCEIVES CHLOE'S CROWN. HIS DREAM WAS A PROPHETIC VISION: THE INTERVENTION OF PAN IS MANIFEST. THE OLD SHEPHERD, LAMMON, EXPLAINS THAT IF PAN HAS RESCUED CHLOE, IT IS IN MEMORY OF THE NYMPH SYRINX, WHOM HE LOVED."

IN THEIR "PANTOMINE," DAPHNIS AND CHLOE EMULATE THE ROMANCE OF PAN AND SYRINX. CHLOE IMPERSONATES THE YOUNG NYMPH WANDERING OVER THE MEADOW. DAPHNIS DECLARES HIS LOVE; CHLOE REJECTS HIM AND DISAPPEARS IN THE REEDS. HE FASHIONS HIS FLUTE AND PLAYS A MELANCHOLY TUNE. CHLOE REAPPEARS AND DANCES TO THE SOUND OF THE FLUTE. WITH

INCREASING ANIMATION SHE WHIRLS AND FALLS INTO DAPHNIS'
ARMS. "BEFORE THE ALTAR OF THE NYMPHS, HE SWEARS ON TWO
SHEEP HIS FIDELITY TO CHLOE. THERE ENTERS A GROUP OF YOUNG
GIRLS DRESSED AS BAC

<< END OF DOCUMENT >>

Message Attributes

Automatic Decaptioning: X
Capture Date: 10 MAY 1999
Channel Indicators: n/a
Current Classification: UNCLASSIFIED
Concepts: n/a
Control Number: n/a
Copy: SINGLE
Draft Date: 29 AUG 1973
Decaption Date: 01 JAN 1960
Decaption Note:
Disposition Action: n/a
Disposition Approved on Date:
Disposition Authority: n/a
Disposition Case Number: n/a
Disposition Comment:
Disposition Date: 01 JAN 1960
Disposition Event:
Disposition History: n/a
Disposition Reason:
Disposition Remarks:
Document Number: 1973STATE172237
Document Source: ADS
Document Unique ID: 00
Drafter: CU/EA AHARDING:YLP
Enclosure: n/a
Executive Order: N/A
Errors: n/a
Film Number: n/a
From: STATE
Handling Restrictions: n/a
Image Path:
ISecure: 1
Legacy Key: link1973/newtext/t19730869/abqceikg.tel
Line Count: 382
Locator: TEXT ON-LINE
Office: ORIGIN CU
Original Classification: UNCLASSIFIED
Original Handling Restrictions: n/a
Original Previous Classification: n/a
Original Previous Handling Restrictions: n/a
Page Count: 7
Previous Channel Indicators:
Previous Classification: n/a
Previous Handling Restrictions: n/a
Reference: 171420
Review Action: RELEASED, APPROVED
Review Authority: kellerpr
Review Comment: n/a
Review Content Flags: ANOMALY
Review Date: 28 AUG 2001
Review Event:
Review Exemptions: n/a
Review History: RELEASED <28-Aug-2001 by porterwr>; APPROVED <06 MAR 2002 by kellerpr>
Review Markings:

Declassified/Released
US Department of State
EO Systematic Review
30 JUN 2005

Review Media Identifier:
Review Referrals: n/a
Review Release Date: n/a
Review Release Event: n/a
Review Transfer Date:
Review Withdrawn Fields: n/a
Secure: OPEN
Status: NATIVE
Subject: THE PHILADELPHIA ORCHESTRA
TAGS: SCUL, CH
To: PEKING INFO HONG KONG
Type: TE
Markings: Declassified/Released US Department of State EO Systematic Review 30 JUN 2005